

Sans crainte

Le Temple de la Paix, 1685

US-BEm MS 777 (Menetou), no. 54, fol. 34r
LWV 69/5

Musical notation for the first system of 'Sans crainte'. The piece is in 3/4 time and G major. The lyrics are: *sans crainte dans nos prai - ries ...*. The notation includes a treble clef with a key signature of one sharp (F#) and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the treble clef. The first system ends with a repeat sign and a first ending bracket.

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Musical notation for the second system of 'Sans crainte'. The notation includes a treble clef with a key signature of one sharp (F#) and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The first system ends with a repeat sign and a first ending bracket. The second system begins with a first ending bracket and a second ending bracket. The lyrics are: *sans crainte dans nos prai - ries ...*. The first system ends with a repeat sign and a first ending bracket.

Musical notation for the third system of 'Sans crainte'. The notation includes a treble clef with a key signature of one sharp (F#) and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The first system ends with a repeat sign and a first ending bracket. The second system begins with a first ending bracket and a second ending bracket. The lyrics are: *sans crainte dans nos prai - ries ...*. The first system ends with a repeat sign and a first ending bracket.

Musical notation for the fourth system of 'Sans crainte'. The notation includes a treble clef with a key signature of one sharp (F#) and a bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The first system ends with a repeat sign and a first ending bracket. The second system begins with a first ending bracket and a second ending bracket. The lyrics are: *sans crainte dans nos prai - ries ...*. The first system ends with a repeat sign and a first ending bracket.

(a) copied from m. 13

Source

US-BEm: Berkeley, University of California, Jean Gray Hargrove Music Library, MS 777 (Paris, post ca. 1689).

Eighty-seven arrangements entered by two or three unidentified French hands (Hand A, A', and B). Hands A and A' (which could be same as Hand A) are competent. Hand B is the same as Hand I of *Parville*, Hand A of *LaBarre-6*, and Hand A of *LaBarre-11*.

Menetou is not only the largest source of keyboard arrangements of Lully, but is also unique in that the pieces are by and large ordered in chronological sequence. The manuscript's connection with Françoise-Charlotte de Senneterre de Mennetoud, daughter of Henry-François, Duc de La Ferté (1657–1703) and Marie-Gabrielle-Angélique de La Motte (1654–1726), through the six “airs sérieux de mademoiselle de menetou” (fols. 48v–52r) suggests that the Lully pieces might have originated as a suitable repertory for the growing number of aristocratic female harpsichordists, of which *Menetou* is a fine example. Alongside the Lully transcriptions are original harpsichord pieces by Lebègue and D'Anglebert, vocal extracts from Lully's operas, and airs by Michel Lambert and Mademoiselle de Menetou.

Literature: Alan Curtis, “Musique française classique à Berkeley,” *Revue de musicologie* 56:2 (1970), 123–64; Gustafson 1979, 1:114–5, 3:137–73; Gustafson-Fuller 1990, 394–5; David Fuller, “Les arrangements pour clavier des œuvres de Lully,” in *Jean-Baptiste Lully: Actes du colloque Saint-Germain-en-Laye, Heidelberg 1987*, ed. Jérôme de La Gorce and Herbert Schneider (Laaber: Laaber-Verlag, 1990), 472–3; Harris 2009, 2:160–1.

Editions: Harris 2009, two pieces (nos. 114, 117); Chung 2004, fourteen pieces (nos. 1, 4, 5, 13, 14–5, 57, 61, 97, 98, 99, 101, 107, 115); WLSCM, sixty-five pieces (nos. 2–3, 6, 8–10, 16–8, 20–2, 24, 27–33, 35–40, 42–56, 58–60, 62, 83–5, 87, 89, 90–4, 96, 100, 103–4, 112–4, 116–8).

Editorial Remarks

Text between staves (“sans crainte dans nos prairies ...”) omitted in this edition.

Performance Notes

In the seventeenth century, the notation is under-prescriptive by modern standard and some elements of the performance may only be partially indicated or not indicated at all. Generally speaking, the performer has the discretion to supply in performance much that is not indicated in the source, such as by adding ornaments as well as melodic and rhythmic fillers, by spreading chords in a variety of ways, by embellishing the cadences, and sometimes even by enriching the texture with points of imitation. The modern performer can take lessons from D'Anglebert, who re-edited a selection of his autograph pieces for publication in 1689.¹ The performance attitude and elusive nature of the seventeenth-century French

1. See Chung, “Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music,” 586–92.

repertory has been exhaustively discussed by David Fuller, Ronald Broude, Bruce Gustafson, and others.²

The player can refer to the table below for guidance on the interpretation of ornament symbols commonly found in manuscript sources.

The image displays six musical examples of ornaments, each with a label above it and a corresponding notation in a grand staff (treble and bass clefs).

- Tremblement:** Shows a note with a double wavy line above it, followed by a note with a single wavy line, and another with a double wavy line. The label "or" is placed above the first and third notes. The second example shows a note with a double wavy line and a sharp sign above it, followed by a note with a single wavy line and a plus sign above it, and another with a double wavy line and a plus sign above it. The label "Pincé" is placed above the first and third notes. The second example is labeled "(Brussels-27220)".
- Port de voix:** Shows a note with a curved line above it, followed by a note with a curved line above it, and another with a curved line above it.
- Cadence:** Shows a note with a wavy line above it, followed by a note with a wavy line above it, and another with a wavy line above it.
- Coulé:** Shows a note with a curved line above it, followed by a note with a curved line above it, and another with a curved line above it.
- Harpegement:** Shows a note with a curved line above it, followed by a note with a curved line above it, and another with a curved line above it.

In “3” time, eighth notes in conjunct motion (mm. 4, 8, etc.) should be rendered long and short successively as if notated in dotted values. Further advice on the rhythmic convention of *notes inégales* and other performance practice issues can be found in the “Introduction”.

Critical Notes

No. 54 (fol. 34r, Hand A'), [untitled] (a) [Sans crainte from *Temple de la Paix* (1685) LWV 69/5 (a)]
 M. 19 rhL2 sharp missing
 M. 21 rh2 supplied from m. 13

2. For example, see Ronald Broude. “Composition, Performance, and Text in Solo Music of the French Baroque,” *Text: An Interdisciplinary Annual of Textual Studies* 15 (2002): 25.